

# Kompositionen

— von —

## Josef Krug-Waldsee

### Gesangwerke.

- Op. 6. **Harald.** »Vor seinem Heergefolge ritt«. *M. P.*  
Ballade von *Ludwig Uhland*. Für Bariton-Solo,  
Chor und Orchester. Klavierauszug mit Text n. 2 50  
Chorstimmen: Sopran, Alt, Tenor, Baß =  
4 Hefte (Ch.-B. 306) . . . . . je n. — 30
- Op. 25. **König Rother.** Gedicht von *Th. Souhay*.  
Für Soli, Chor und Orchester. Klavierauszug  
mit Text . . . . . n. 10 —  
Chorstimmen: Sopran, Alt, Tenor, Baß =  
4 Hefte (Ch.-B. 304/5) . . . . . je n. — 60
- Daraus einzeln:
- Prolog. »Zu Bari an Adrias blauem Strand«. Für gemischten Chor und Orchester. Klavierauszug mit Text . . . . . 1 —
- Rothers Klage. »Die Sonne ging zur Rüste«. Konzertscene für Baritonsolo, Männerchor und Orchester. Klavierauszug mit Text . . . . . 1 —
- Recitativ und Arie der Oda. »O goldne Hoffnung.« Soloscene für Sopran mit Orchesterbegleitung. Klavierauszug mit Text . . . . . — 50
- Das Brautfest in Byzanz. »In des Kaisers Schlosse war Brautfest bestellt.« Große Konzertscene für 4 Solostimmen, gemischten Chor u. Orch. Klavierauszug mit Text . . . . . 2 —
- Schlußscene. »O goldne Hoffnung.« Für Sopran und Baritonsolo, gemischten Chor u. Orchester. Klavierauszug mit Text . . . . . 2 —
- Textbuch (Text-B. 144). . . . . — 20

- Op. 27. **Der Geiger zu Gmünd.** »Einst ein Kirchlein sondergleichen«. Legende von *Justin Kerner*. Für gemischten Chor, Tenorsolo und Orchester (Violinsolo). Deutsch-englisch. Engl. Übersetzung v. *L. D'Esterre-Keeling*. Klavierauszug mit Text . . . . . n. 5 —  
Chorstimmen: Sopran, Alt, Tenor, Baß =  
4 Hefte (Ch.-B. 321) . . . . . je n. — 30
- Op. 29. **Seebilder.** »Auf zur See.« Konzertwerk für großen Männerchor, Baritonsolo u. Orch. Klavierauszug mit Text. Deutsch-englisch n. 8 —  
Chorstimmen: Ten. I, II, Baß I, II = 4 Hefte (Ch.-B. 749/50) . . . . . je n. — 60
- Op. 30. **Drei Lieder** für eine Singstimme mit Pianoforte.
- No. 1. Mäuschen. »Wie du da sitzt, du liebliches Kind.« (*J. Wolff*) (D. L.-V. 2795) — 30
- 2. Wiegenlied. »Liebchen laß dich küssen.« (Volkslied.) (D. L.-V. 2261) . . . . . — 30
- 3. Klipp-Klapp. (*Barack*) (D. L.-V. 2796) — 30
- Op. 40. **Mausehochzeit.** »Bei Mausmanns sollte Hochzeit sein.« Aus *Julius Wolffs* »Singuf«, für eine mittlere oder tiefe Stimme mit Pianofortebegleitung. (D. L.-V. 3456/57) . . . . . 2 —

### Instrumentalwerke.

- Op. 43. **Suite** in A dur für Violine und Pianoforte 9 —

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# Suite

für Violine und Klavier.

Violine.

## I.

Josef Krug-Waldsee, Op. 43.

*Allegro moderato.*

*f* *p* *cresc.* *f* *mf* *f* *p* *f* *p* *mf* *f* *ff (breit.)*

*espress.*

*tr. rit.*

**D** *a tempo* *p*

*rit.* **G** *a tempo* *espress.*

*rit.* **E** *a tempo* *pp*

**F** *p*

**G** *p*

*sul D*

The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of two sharps (D major). It features a series of eighth and sixteenth notes, some with slurs and accents. The second staff continues the melodic line, ending with a trill marked 'tr. rit.'. The third staff is marked 'D' and 'a tempo', starting with a half note and followed by eighth notes. The fourth staff continues with eighth notes and a slur. The fifth staff is marked 'rit.' and 'G', starting with a half note and followed by eighth notes. The sixth staff continues with eighth notes and a slur. The seventh staff is marked 'a tempo' and 'E', starting with a half note and followed by eighth notes. The eighth staff continues with eighth notes and a slur. The ninth staff is marked 'F' and 'p', starting with a half note and followed by eighth notes. The tenth staff is marked 'G' and 'p', starting with a half note and followed by eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano) and 'pp' (pianissimo).

**Violine.** 1<sup>te</sup> Lg.

Violine.

H

I

K a tempo cresc.

L

M  
*ff* (*breit*)  
*cresc.*

N a tempo  
*sul G*  
*D ritard.*  
*a tempo*  
*ritard.*  
*pp*

Violine.

5

*a tempo*

*p*

*P*

*f*

*spicc.*

*p*

*f*

*Q*

*p*

*R*

*f*

*mf*

*Più lento.*

*f cresc.*

*ff*

*breit*

*tr.*

*S*

*fff*

*sul G*

*pesante*

*rit. molto*

Andante sostenuto.

## II.

sul G  
*f espress.*  
*poco a poco più cresc.*  
*f*  
 B  
*ff*  
 C  
*mf*  
 sul A  
*fff*  
 Poco più animato.  
 D  
*p*  
 E  
*cresc.*  
 III. Lge.  
 F  
*ff*  
*p*  
 G  
*ff*  
 4 1 2

Violine.

The score is written for a violin and consists of 12 staves. The key signature has one flat (B-flat). The piece includes various musical notations such as triplets, trills, and slurs. Dynamic markings include *p*, *mf*, *f*, *fff*, and *dim.*. Performance instructions include *largamente*, *rit.*, *a tempo*, *espress.*, *poco a poco più cresc.*, *restez.*, *cresc. molto*, *molto 4/6 tranqu.*, *poco rit.*, and *dim.*. The score is divided into sections labeled with letters: **H**, **I**, **K**, **L**, **M**, **N**, and **O**. Specific instructions include *sul G*, *sul D*, *sul A*, and *III. Lg.*. The piece concludes with a *dim.* marking.



## III.

## Intermezzo.

## Scherzando.

The score is written for a single violin in 3/4 time. It begins with a key signature of one flat (B-flat) and a tempo marking of 'Scherzando'. The first staff starts with a 'pizz.' (pizzicato) instruction and a 'p' (piano) dynamic, followed by 'con sordino' (with mute). The second staff continues with 'pizz.' and 'p' dynamics. The third staff introduces 'arco' (arco) and 'sul A' (sul A) markings, along with a 'p' dynamic. The fourth staff features a first ending bracket labeled 'A' and a 'p' dynamic. The fifth staff continues with 'p' dynamics. The sixth staff includes a second ending bracket labeled 'B' and a 'p' dynamic. The seventh staff features a 'p' dynamic. The eighth staff includes a 'sfz' (sforzando) marking. The ninth staff concludes with a 'p' dynamic. The score is characterized by frequent changes in dynamics (p, sfz) and articulation (pizz., arco), as well as various musical techniques like triplets and slurs.



**C** *espress.*

*mf*

*mf*

*f*

**D** *pizz.* *arco*

*p*

*pizz.* *arco*

*p*

*pizz.* *arco* *sul A*

*p*

*p*

**E** *sul A*

*p*

**F**

*p*

*pp*

## IV.

Vivace, ma non troppo.

*p*  
 senza sordino

*p*  
*cresc.*

II. *restez.*

*f*  
*arco*  
*pizz.*

*pizz.* *B* *arco*  
*p*

*poco a poco cresc.* *sul A*

*C*  
*f*  
*pizz.*

*D* *arco*  
*p*

Violin score for a piece in D major (three sharps). The score consists of ten staves of music. Key features include:

- Staff 1:** Starts with a treble clef and key signature of three sharps. It contains various musical notations including slurs, ties, and dynamic markings like *p* and *f*.
- Staff 2:** Includes the instruction *cresc.* and *f espress. rit.* followed by *E a tempo* and *p*.
- Staff 3:** Continues the melodic line with slurs and ties.
- Staff 4:** Features a section marked *F* and *p*.
- Staff 5:** Includes a section marked *G* and *p*.
- Staff 6:** Continues the melodic line with slurs and ties.
- Staff 7:** Includes a section marked *cresc.* and *3*.
- Staff 8:** Features a section marked *pizz.* and *ff*.
- Staff 9:** Includes a section marked *arco* and *fp*.
- Staff 10:** Ends with a section marked *restez.* and *I 3*.

## Violine.

arco  
*p*

*pp* **K**

*p* **L**

*f* **M**

*f*

*dim.*

*p* **N** arco

*p*

*tr* *tr* *tr* *tr* *rit.* *mf* *pizz.*

*p*

*1* *2* *V*

Violin score for page 13, featuring multiple staves with musical notation, dynamics, and performance instructions.

Key markings and instructions include:

- Violine.** (Instrument designation)
- Q** (Musical notation marking)
- f** (Fortissimo)
- pizz.** (Pizzicato)
- P arco** (Pizzicato then arco)
- p** (Piano)
- espress.** (Espressivo)
- sul D** (Sul ponticello on D string)
- poco rit.** (Poco ritardando)
- a tempo** (Al tempo)
- p** (Piano)
- R** (Musical notation marking)
- cresc.** (Crescendo)
- poco a poco più** (Poco a poco più forte)
- ff** (Fortissimo)

**Violine.**

Violine.

arco 3 4

*fp*

*pizz.*

*p*

*mf*

*ff*

*p* *cresc.*

*f*

*restez.*

*ff*

Violin score for measures 15-24. The music is in A major (three sharps) and 2/4 time. The score consists of ten staves. Measure 15 begins with a forte (*f*) dynamic and features a melodic line with a trill (tr) and a triplet (3). Measure 16 continues the melodic line with a forte (*f*) dynamic. Measure 17 starts with a fortissimo (*ff*) dynamic and includes a triplet (3) and a trill (tr). Measure 18 features a trill (tr) and a triplet (3). Measure 19 continues the melodic line with a forte (*f*) dynamic. Measure 20 includes a trill (tr) and a triplet (3). Measure 21 features a trill (tr) and a triplet (3). Measure 22 includes a trill (tr) and a triplet (3). Measure 23 features a trill (tr) and a triplet (3). Measure 24 ends with a fortissimo (*fff*) dynamic and a triplet (3).